

SHE PLANS FOR SOCIETY PEOPLE

How Mrs. Hawkesworth Made a Success of the Dances in City Hotels.

DOES THINGS ON BIG SCALE

First Gained Prominence Through Her "Chansons Crinolines," and Now Manages Many Distinctive Affairs for Women of Fashionable Circles.

By OSBORN MARSHALL.

(Special to the Marble Hill Press.) It was when the craze for afternoon dancing had just hit New York that Mrs. R. W. Hawkesworth made the master stroke of her business career. Several of the large cafes in New York had begun what they called the "dances," and if you went into any one of these places in the late afternoon before six you would see men and women tangoing and trotting between the tables, indulging in what they took pleasure in knowing was the latest form of amusement. Everyone who had the price and who cared for that sort of amusement went to these dances, and as there are all sorts of people in New York so there was all sorts of dancing. That is one of the things that made these dancing teas so successful.

Still there were some ultra-conservative New York people who liked to dance in the afternoon who held back from the showy cafes. Their social life centered about their own homes or the large hotels. Tea drinking in the palm gardens or Turkish rooms of the palatial hotels had amused them other seasons, but it seemed dull when there was the possibility of dancing.

Mrs. Hawkesworth, part of whose business it is to feel the pulse of society, pondered over the situation and then, with her plans made, she went to the manager of one of the newly opened and largest hotels of the city. "Afternoon dancing has come to stay," she told him. "So far the only place people can dance is in the showy

general public is not admitted, but which are attended by the most distinguished of New York society folk. Mrs. Hawkesworth had come to be regarded as the genius of the afternoon dance and demands came for her services from far and near. So now in one of the most exclusive hotels in Philadelphia the best-behaved daughters of the old families can dance with perfect propriety. In a world-known hotel in Washington the most prominent society folk—members of the diplomatic corps, senators' and cabinet ministers' wives and daughters and sons, and no doubt senators and cabinet ministers themselves—can indulge in the newest steps. In Pittsburgh, too, the millionaire set gather in the afternoon dances at one of the most palatial hotels of the city. All these dances are under Mrs. Hawkesworth's supervision. They were started by her and are conducted according to her plan.

Only five winters ago Mrs. Hawkesworth faced one of the hardest situations that a woman ever has to face. She was suddenly left a widow and without money. She had been used to luxuries and was a woman of mature years, without a grain of business experience and with no means—so it seemed—of earning an income. She had been given a good musical training as a girl and she had played the piano as a pastime throughout her married life. Her friends suggested that she could earn a little by teaching music.

Mrs. Hawkesworth had the good fortune to know Victor Herbert. She had played as an amateur in ensemble music which he had conducted, and she asked him what chance she had as a teacher.

"Your gift lies in managing, not in teaching," he told her, and she took his advice seriously. She decided to make her first money by getting up a concert.

Does Big Things With Concerts.

There are some people who instinctively begin things in a small way. If they decide to conduct musically they give the first one on a small scale. They would use a friend's drawing room, employ cheap local talent and ask only their acquaintances to subscribe. But Mrs. Hawkesworth is not one of this class. She decided she would have none but the best singers, and that her patronesses should be only women of wealth. The very day she decided to give the musicale she went unaided and unaided to

tune, although they are not all in crinolines. When Amato appears she has him dress in Italian costume to fit the Italian love songs he has to sing. Olive Fremstedt sings Swedish songs in the peasant costume of the North, and Lucrezia Hori sang Spanish folk songs in the characteristic mantilla of her native country. When Edmond Clement sang his delightful old French songs he dressed in satin knee breeches, brocade coat, powdered wig, silk stockings and shoe buckles.

"Arranger" for Society Folk.

The first one of these "Chansons Crinolines" was a howling success, and Mrs. Hawkesworth's future was assured. Society people—always anxious to be amused—saw possibilities in this quiet-voiced, energetic little woman, whose widow's weeds were in such striking contrast to the gay entertainments she had arranged. If she could arrange unusual musicales why couldn't she arrange unusual dances, dinners and private entertainments of all kinds? This was a departure from her intention to be a musicale manager, but Mrs. Hawkesworth was still too eager to make a living to refuse. That was four years ago, and now among society folk in New York and Newport she is as well known as an arranger of dances and dinners that are unusual as David Belasco is known as a theatrical manager.

At one dance Mrs. Hawkesworth arranges a shower of real butterflies that flit through the ballroom just at the appointed moment like a dream of fairyland. At another she has a yoke of flower-crowned oxen bring in the professional dancers. At another she has an arrangement like an enormous book, so that the professional entertainers seem to jump from the pages of a story as they appear.

"Where do you get all these ideas?" people are constantly asking Mrs. Hawkesworth, for they know she doesn't have time to travel far for them.

"It is simply a matter of concentration," she says. "If I want a new idea I just sit down and think and think and if I think long enough it comes. That is concentration, isn't it?"

But don't imagine that every clever widow suddenly thrown on her own resources could do the same. There aren't fifty women in New York who have energy enough. To prove this here is the schedule of just one of Mrs. Hawkesworth's days:

One of Her Busy Days.

She appears at her office at about ten in the morning. The chances are that she will begin work with her secretary over an itemized bill for an entertainment given the night before, for society women want very exact figures and are more apt to quibble over five dollars paid for a spotlight which they think ought to have been only four dollars and fifty cents than anyone else. Then comes a telephone message from a woman well known in society.

"Oh, Mrs. Hawkesworth," she says wearily. "I have been appointed chairman for the charity ball of such-and-such a league, and we want something original. I have tried to manage but it is quite beyond me. Will you come up to my house this afternoon and talk it over?"

Another telephone follows. It is from another society woman, known for the daring entertainments she gives. "Mrs. Hawkesworth," she says gaily, "I am giving dinner tomorrow and I want a moving picture performance afterward. I haven't the least idea how to arrange for it and I just took a fancy to have it a moment ago."

Then, as Mrs. Hawkesworth is racking her brains thinking how she will go about it and is just setting out to a moving picture establishment, the telephone rings again. This time it is a message from one of her musical stars who has been taken ill the last minute and cannot keep an appointment.

As she hangs up the receiver from this call she is thinking whom she can get to take his place. She cannot wait to finish her work on the bills, although they must be posted that afternoon, for she must now hurry to the hotel in Fifty-seventh street where she has daily office hours in connection with her afternoon dances. Here she has a rehearsal for a special dance the week following. After that is over, she has to go to a florist's shop to make arrangements for some unusual dinner decorations and from there to interview one of the greatest singers she has secured for her next "Chanson Crinolines" about the costume she is to wear and the songs she is to sing. This takes till late afternoon and then she drops in at one of the hotels to see that the dancing is going on all right.

Mrs. Hawkesworth is very particular about these dances. That is one of the reasons why they have been so successful with the more conservative elements. Perhaps a society woman with the best of intentions has drawn out a cigarette case, or perhaps one of the devotees of the fox trot has been demonstrating some steps that might lead to criticism. In this event it is Mrs. Hawkesworth's duty to remonstrate with the offender so tactfully that she doesn't know she has been reproved.

Then, after a little rest and a hasty evening toilet, Mrs. Hawkesworth is whisked in a taxicab to the home of the society leader who is giving a big dinner that night. Mrs. Hawkesworth is never one of the party. In many cases the hostesses have suggested that she join in the festivities which she keeps in motion, but Mrs. Hawkesworth has no interest in the social side of the game she plays. She enters as noiselessly as the caterer or the florist, and is only known by the results of her labor.

CASTING THE SUFFRAGE LIBERTY BELL



In the presence of prominent suffragists from Pennsylvania, Massachusetts and New York, a new "liberty bell" was cast at a Troy, N. Y., foundry. It is the hope of the suffragists that the bell will toll victory for the suffragists in three states next November. After the bell is exhibited throughout Pennsylvania it will be set up in Independence square. Eventually it is hoped to hang it in a tower in Washington. Mrs. Frank M. Roosevelt, the president of the Pennsylvania Woman's Suffrage association, is shown at the wheel of the ladle. At the right are Mrs. Katherine W. Raebchenberger, the donor of the bell, and Mrs. Carrie Chapman Catt.

AT THE GRAVE OF HIS DEAD COMRADE



Pathetic scene on a battlefield in France, where a soldier stands at the grave of the man who had fought shoulder to shoulder with him.

JOFFRE AT THE FRONT



Snapshots of General Joffre, the French commander-in-chief, taken at a point in the lines where he has arrived unexpectedly, and has at once begun to issue orders.

Plans Long Air Flights.

Ocean-to-ocean flights along three routes for a transcontinental prize are planned by the Aero club of America as a part of its national 90-days' aeroplane competition, beginning July 4, next, the club announced. The competition, as stated in the club's recent announcement, is designed to assist the war and navy departments in developing aviation corps for the National Guard and naval militia, and also to demonstrate the practicability of mail carrying by aeroplane to isolated places.

To carry the competition into every state, the contest committee of the Aero club has outlined three main transcontinental routes," says the statement. "Every aviator in America will be able to reach one of these routes at some point by a cross country flight of moderate length. The contest committee believes that there will be many aviators who, in flying for the daily cross country, prizes of \$100 a day, will find themselves on the way across the continent in pursuit of this aim, and who will find it to their advantage to keep on in an effort to gain the sea to sea prize."

BULGARIAN KING AND PRINCES



King Ferdinand of Bulgaria, the crown prince and Prince Carl leaving the cathedral at Stara Zagora.

ENTRENCHED IN THE SANDS OF EGYPT



Three members of the Lancashire Territorials digging a trench in the Egyptian desert near the Suez canal.



Everyone Went to These Dances.

cafes. I will undertake to conduct afternoon dances in your hotel for you and guarantee success if you will let me have carte blanche. There must be no objectionable dancing and we must cater to the conservative element."

She named the commission at which she would undertake this work and told the manager of the hotel to let her know what he thought of the proposition when he thought it over. The hotel man decided at once, and before many days had passed one of the ball rooms on the twenty-fourth floor of this big hotel had been opened for afternoon dancing. The price of admission was a dollar and anyone who wished might attend.

Started Subscription Dances.

Soon other hotel managers, hearing of Mrs. Hawkesworth's success, came to her and asked her to do the same thing for them. There is a great deal to do in managing these dances besides providing music and a suitable floor, and they knew that it was better to pay Mrs. Hawkesworth a high commission than to experiment themselves. But Mrs. Hawkesworth wisely refused to duplicate her achievements.

She had another plan. While these public dances had gone—and are still going—wonderfully well, there were still some society people of New York who wanted something even more exclusive. They would dance in the afternoon at a hotel, they told Mrs. Hawkesworth, if the dances could be put on the subscription basis.

Hence Mrs. Hawkesworth opened a set of subscription afternoon dances at a hotel in New York, to which the

some of the biggest entertainers in the world and before nightfall she had drawn up contracts with Alma Gluck, Geraldine Farrar and Adeline Genee, all of whom happened to be in New York at that time. These contracts involved \$5,000, a sum which she could not possibly have paid if the next step in her program had not proved successful. This step was securing patrons.

Mrs. Hawkesworth called on a list of the most prominent society women of New York and asked them to subscribe to the new series of morning musicales she purposed giving at the Plaza hotel. They were to be different from other musicales, she assured them, and her assurance was convincing. The next thing to do was to make the musicales different. It was not enough to have Geraldine Farrar sing and Genee dance. That was no special treat to society folk. Mrs. Hawkesworth decided on having her performers dress in costume suited to the songs they sang. For her first performance she planned costumes and songs of the natterly style and so with the aid of the best costumers she could secure, her stars were dressed in the white curls and bouffant skirts of the period of Louis XV. That suggested the name of the series of entertainments, the "Chansons Crinolines"—a name which has played no little part in the subsequent success of these entertainments. Now the name "Chanson Crinolines" is known to society and musical folk all over the country.

Mrs. Hawkesworth has stuck to her idea of having the artists all in cos-